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land, so Mr. LEMOINE tells us,¹⁵ was called in the seventeenth century *Racicot*, from the name of a French gentleman who had something to do with it at that early period of the island's history. Now the place is known as *Rustico*, no doubt in analogy with a more familiar word.—In the Gulf region we find *Griffon*=*Gris Fond*, *Malbaie*=*Baie des Moulues*.¹⁶ The *habitant* has a decided *penchant* for canonization, and there are many saints in Quebec for whom no place has yet been found in the calendar. In the region of the Chaudière we find *Saint Igan* and *Saint Rouston*, which are merely corruptions of *Sartigan* and *Sarasteau* (*Sarosto*), place-names of native American origin.¹⁷ In the eastern townships¹⁸ we meet with still stranger saints; *Stanford* has become *Saint-Folle*, *Somerset* appears as *Saint Morisette*, and, most curious of all, *Sainte Ivrognesse* has grown up from *Inverness*. In Montreal, it is said, *Metcalf* street has become *Rue Métal*, and Mr. *Fitzpatrick* was metamorphosed into M. *Félix Patry*.¹⁹ Folk-etymology, too, may have had something to do with the word *Malengueulée*, which appears as a name of the river *Monongahela*,²⁰ and with *La Cadie*,²¹ one of the earlier spellings of the name *L'Acadie* or *Acadia*, as it certainly had in subsequent years, in English, where we find the term *Arcadia* frequently in use.

These few instances may suffice to show what a field there is for the investigator in the domain of folk-etymology in French Canada.

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CHAUCER'S "TRUTH" IN 'TOTTLE'S MISCELLANY.'

IT is possible to reclaim at least one of the poems published in 'Tottle's Miscellany' under the head of "Uncertain Authors," or, as it was expressed originally, "and other,"

15. Op. cit., p. 192.

16. *Les Soirées Canadiennes*, 1861, p. 359.

17. LEMOINE. Op. cit., p. 113.

18. " " " " " *Les Soirées canadiennes*, 1866, p. 136.

19. *Les Soirées Canadiennes*, 1866 p. 136.

20. L'ABBÉ CASGRAIN. Opusculs (1876), p.96.

21. So written by DE LAET, LESCARTOT, etc.; also found in the Charters of Henry IV.

from its present state of anonymousness. The poem entitled "To leade a vertuous and honest life" is no other than a somewhat mutilated copy of CHAUCER's ballad on "Truth," which SHIRLEY, MS. T., calls a "Balade pat Chaucier made on his deeth-bedde." Mr. SKEAT doubts this statement, adding that it is "probably a mere bad guess." That "Truth" is one of CHAUCER's poems is sufficiently corroborated by the testimonies of SHIRLEY, the scribes of the MSS., and the CAXTON edition of some of CHAUCER's Minor Poems. This CAXTON edition was printed about 1477-8, and the poem is there entitled "The good counceyl of Chawcer," possibly suggested by the Cambridge (Gg. 4.27) MS. title, "Balade de bone conseyl."

In 'Tottle's Misc.' this poem was printed in the first edition, 5 June, 1557, that is, twenty-five years after the earliest collected edition of CHAUCER's works, edited by W. THYNNE, 1532.

A comparison of the reprint in 'Tottle's Misc.' with any of the texts published by the Chaucer Society, at once shows how much the poem has been deprived of its antique flavor and clearness of expression through successive editors. The Chaucerian poem, best preserved in Addit. MS. 10,340, reads thus (l. 2):

Suffise þin owen þing þei it be smal.

'Tottle's Misc.':

Suffise to thee thy good though it be small.

This latter reading agrees with that of the Fairfax MS. But ll. 4-6 have suffered most.

Addit. MS. ll. 4-6:

Prees haþe envye & wele blent oueral,
Sauoure no more þanne þe byhoue schal,
Reule weel þi self þat oþer folk canst reede.

'Tottle's Misc.' ll. 4-6:

Praise hath enuy, and weall is blinde in all
Fauour no more, then thee behoue shall.
Rede well thy self that others well canst rede.

The changes from *prees* ('crowd') to *praise*, and from *sauoure* ('savour, have a relish for,' according to SKEAT) to *fauour*, are ingenious. It is not improbable that the last editor has (mis)read *prees* (l. 4) *preis*, this being both the Old French and Middle English form for *praise*. The reading "Tempest þe nought," l. 8, had already been changed in the Chaucerian poem

(cf. MS. T.) to "Peyne *pee* nought," and in the 'Tottel's Misc.' appears as "Paine thee not." All the MSS. give l. 11:

Bywar *perfore* to spurne ageyns an al,
excepting MS. Cotton, Otho A. xviii, where we find the *n* transferred from *an* to the noun, thus giving *a nall*. And this is copied in the poem, cf. 'Tottel's Misc.'

The "daunte *þi* self" = subdue thyself, l. 13, of the older poem becomes "deme first thy selfe" of the younger.

ll. 19-20 of the 'Tottel's Misc.':

Looke vp on high, giue thanks to god of all :
Weane well thy lust, and honest life ay leade,

follow more closely MS. T.:

Looke vpon hye and thanke god of al
Weyve *þy* louste and let *þy* gooste *pee* lede.

Here *weane* has been substituted for *weyve* = 'waive, relinquish,' with little alteration of meaning. The unique envoy of the Addit. MS. is, of course, not a part of the 'Tottel's Misc.' poem.

It remains to say that the form in which this philosophical lore (suggested, as KOCH and SKEAT believe, by CHAUCER's study of BOETHIUS) is presented, bears a close resemblance to the moral ballads of DESCHAMPS. Compare, for example, No. xci (*Anciens Textes*, DESCHAMPS, vol. i, p. 197), ending with the refrain:

En tous temps doit homme estre veritable,

and No. clxxxi (vol. i, p. 317), complaining of the inconstancy of Fortune, and closing the last stanza with the lines:

Fuiez ses biens, car se Dieux me consulte,
En tous temps est Fortune decevable.

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THE CHARPENTIER SERIES OF FRENCH FICTION.

FRENCH writers of fiction, with some few exceptions, affect subjects not generally considered suitable for the entertainment or the instruction of youth. The treatment of those favored subjects has been carried to a degree of 'warmth' and realism such that even adults have not felt wholly comfortable while glancing through the pages of the novel. Yet, with the increased demand for literature, there certainly was an opening for books fit

to be placed in the hands of girls and young men alike. The milk-and-water insipidities of those authors writing specially for *la jeunesse* which have so long been regarded in France as particularly suited to virgin minds, are so appallingly dull that American readers could not tolerate them. And yet the need of interesting stories well written in good French, is one which everybody learning or teaching the language feels constantly.

It was distinctly a "happy thought," therefore, on the part of the great publishing firm of Charpentier & Co., of Paris, to undertake the issue of a series of volumes written specially for the purpose by the masters of French fiction, suitable, as the prospectus puts it, *even* for young girls. FERDINAND FABRE, FERNAND CALMETTES, ANDRÉ THEURIET and LUCIEN BIART, are responsible for the first four books published. FABRE has led off with a gem: 'L'Abbé Roitelet,' recalling HALÉVY's idyllic love-story, but utterly unlike it in every respect save its literary excellence. The *abbé* is a poor little priest passionately fond of birds, and constantly getting into trouble with his ecclesiastical superiors in consequence. He fetches up finally in a mountain parish in the heart of the Cévennes and is there found by an old college chum, who tells the story. It is Christmastide, and the description of the midnight mass, the representation of the Nativity, and the benediction of the cattle, is one of the most admirable bits of word-painting which FABRE has ever produced. There is a tender grace and a sweet serenity about the old priest, and a suave freshness about the peasant mother who represents the Virgin, which captivate the reader.

CALMETTES' 'Sœur Aînée' is the simple, but dramatically told story of an elder sister's love, though Marie Dubol is really Tristan's cousin. The boy, sickly and with a highly-strung nervous temperament, accepts the devotion without noticing it; the girl's father does not appreciate her; even the hearty, bustling, common-sense doctor fails at first to recognize the force and beauty of Marie's character. There is a plot, and a sufficiently interesting one: the villain being a cold, cruel, heartless marchioness whose machinations well-nigh wreck many lives, but who is